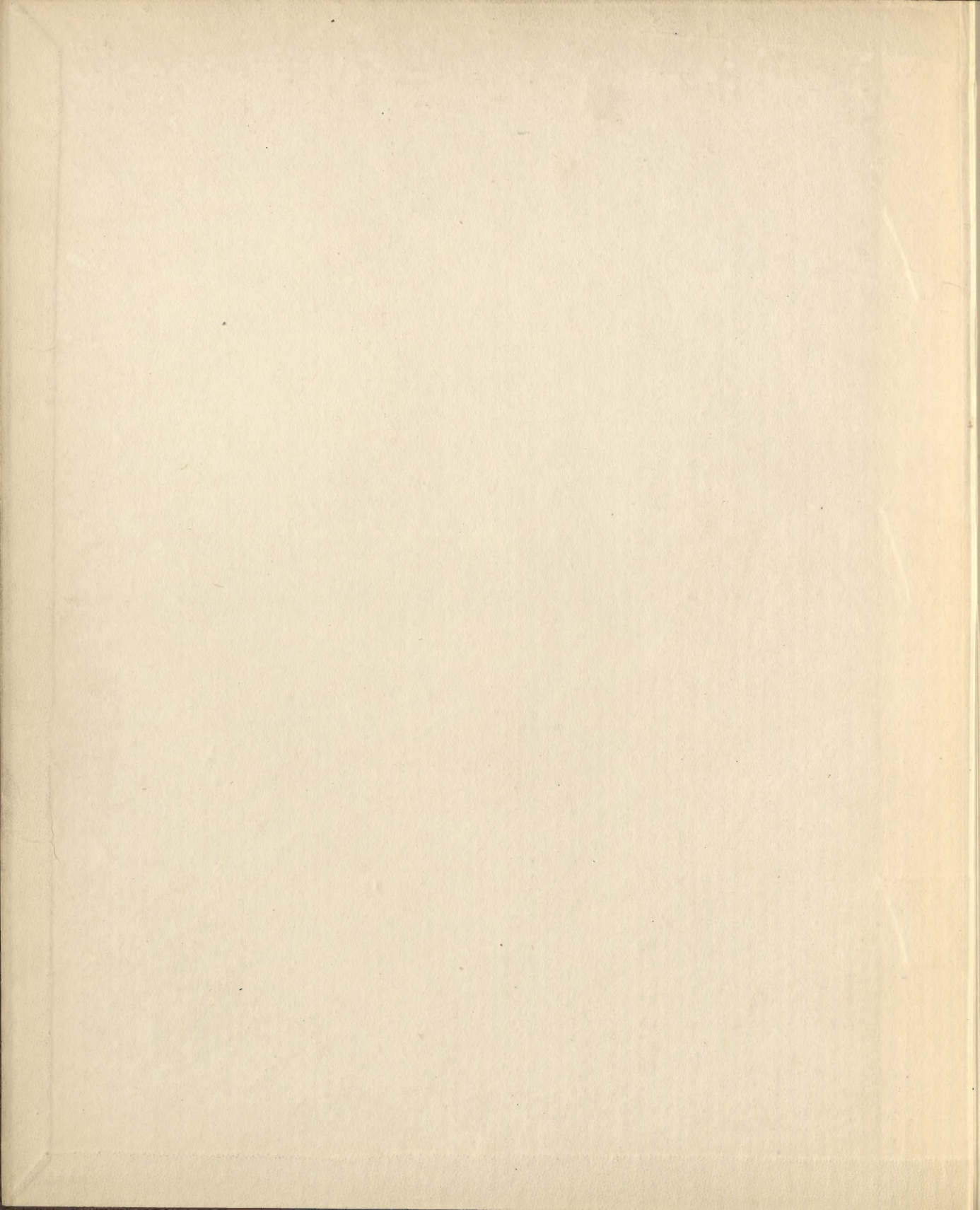


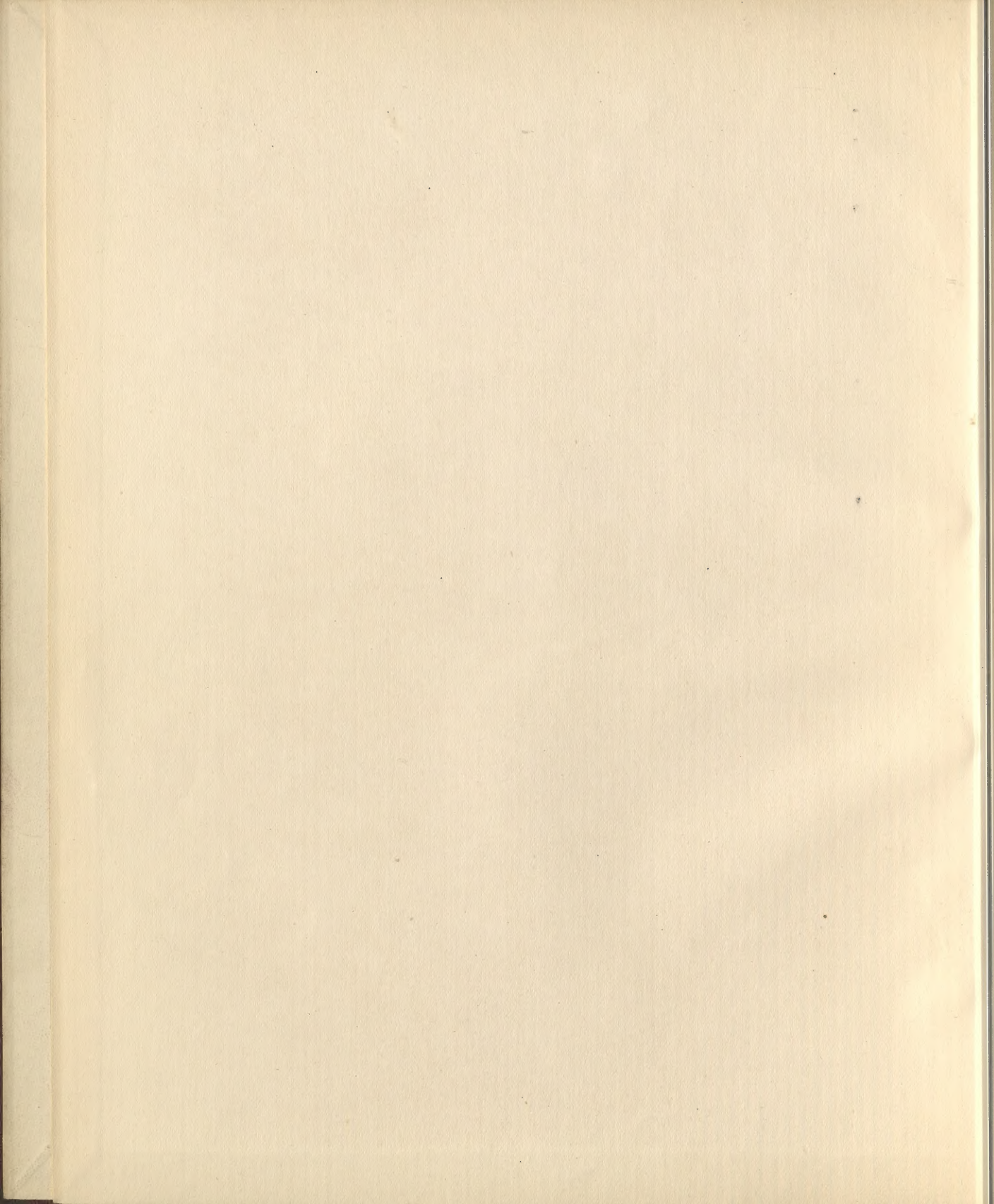
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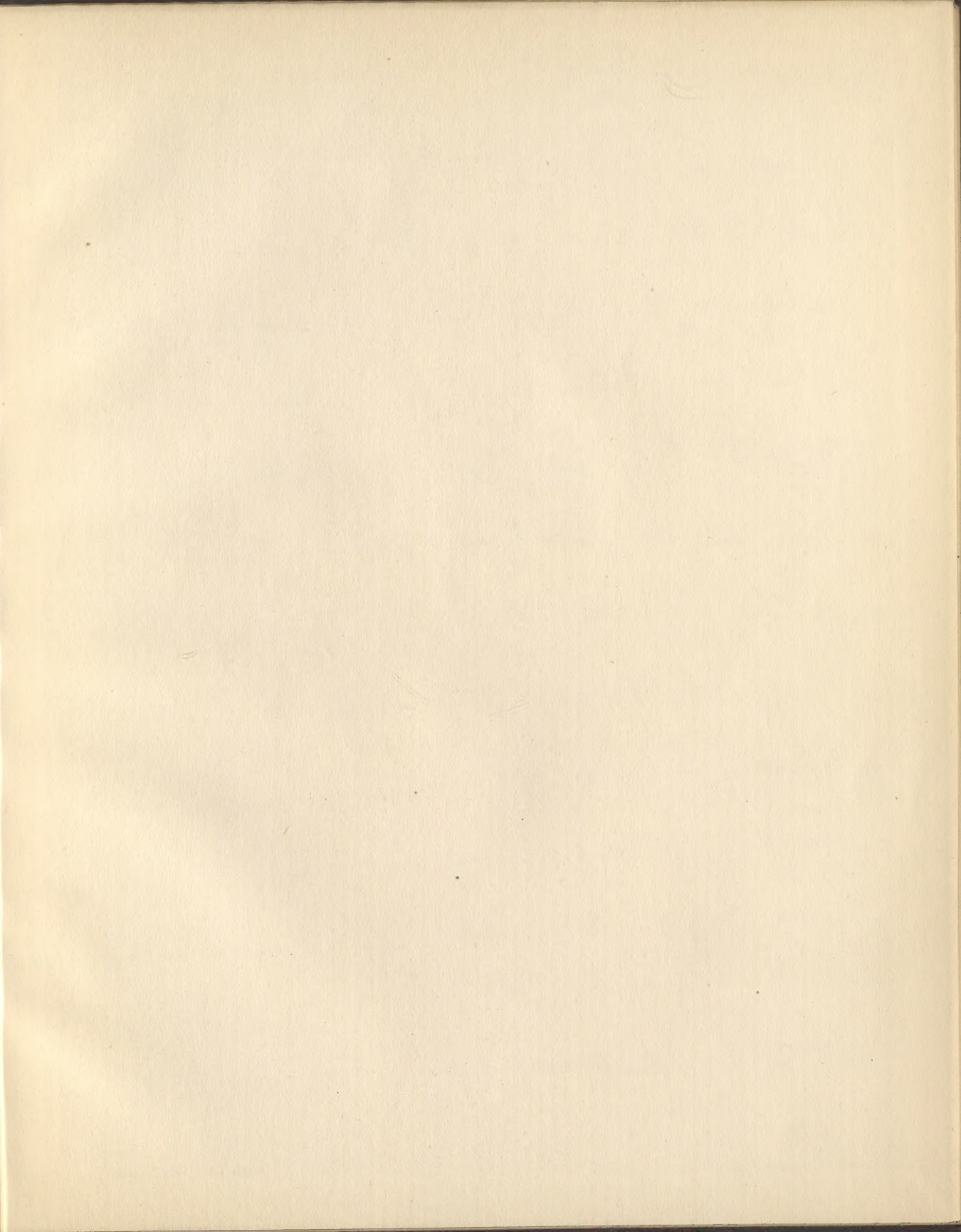
THE HISTORY OF MUSIC IN ENGLAND

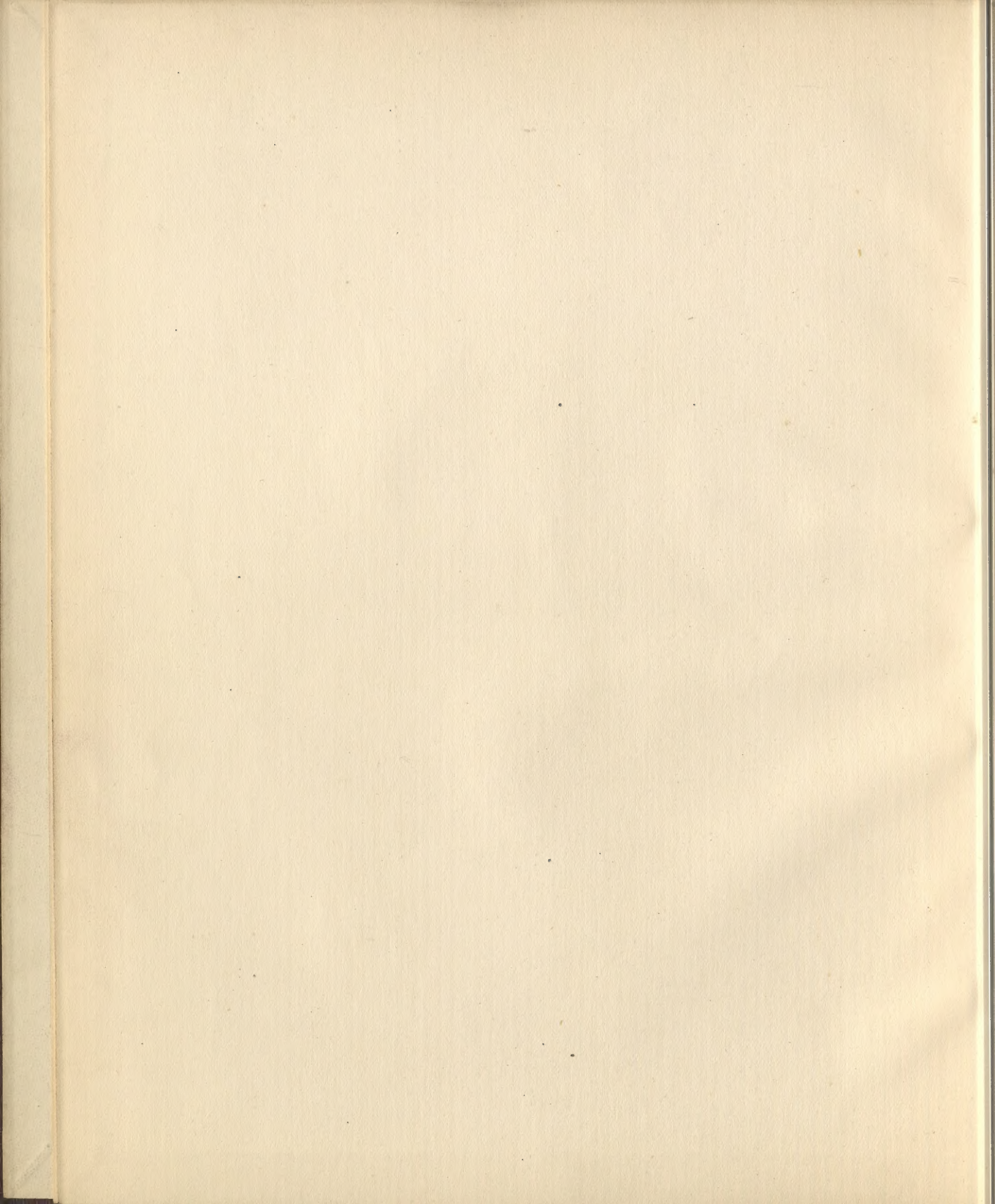


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4314.







Easter term 1888. Early secular Choral Music in England ~~was~~ ~~the~~ ~~for~~ ~~English~~ ~~Musical~~

The early days of June choral music ~~the~~ for English music
the happiest in all her history. Being an order of
art which calls for the vigorous exercise of the faculties
& scarcely admits of being dealt with carelessly it
seems to have called out all that was best in
the constitution of our mixed race; - A rough but
the sixteenth century, - even till a good way
into the seventeenth England was fully the equal
of any other nation in the world. The period
of Tudor rule coincides with a truly marvellous
development of healthy musical activity. Our
composers exercised their powers with equal dexterity
both in sacred & secular music; but the most
important development of art ~~ultimately~~ in the end
was ⁱⁿ the secular direction. Our composers began



Phelippen
2 Newm

working on a line similar to the Chanson's madrigals:
as far back as the reign of Henry VII there must
have been already a very fair stock of secular songs
which were sung by several voices in combination.
The collection of ~~Robert Fayrfax~~ ^{Robert Fayrfax}, who took
his Doctor Degree ^{at Cambridge} in Music in 1504 (5 years before the death of Henry VII) contains

compositions for three voices by himself & several
other composers, one of whom Dugès is said to
have lived in Henry VI's reign. These works
are on the whole rather uncorrect & imperfect,
& have less possibilities of expression than Dunstons
Rosabella; but they have a decided national

character about them - quite sufficient to distinguish
these from foreign compositions of that time.

Henry VIII & Co. is well known - an ardent
musician; with a thorough appreciation of what was
really good. ~~I am afraid some things which are~~
^{He played encouraged musicians, collected music}

Henry VIII

and did himself compose with some success. South has
been known on his nights to authorship of ~~some~~ ^{important} ~~one~~ ^{thing} which is
attributed to him - but I about some secular songs. I am confidently
informed there is no doubt. Among which is a three part
song of his, brisk, & well put for the voices called "Pastime
with good company". ~~It is~~ Rich text.

Characteristic of the man. A example
~~Secular choral~~ ^{Secular choral} ~~Musica~~ ^{Musica} ~~partly~~ under his excellent influence & became
more & more popular. The nation took kindly to the
sort of social singing of a healthy & more or less
artistic kind; & that the condition of things is general
in Tudor times
now conducive to refinement of song & kind -
sincere liking for what was artistic must be gathered
from the ~~entirely~~ ^{entirely} ~~entirely~~ ^{entirely} outburst of typical & power which manifested
itself in the course of one generation after Henry VIII's
death. By Elizabeth's time the country was positively
seething with genius - & it is not ~~the~~ ^{more} the
greatest age of England literature than of her Music
It is not a the one and only epoch of our history

(They have more time in than
the Netherlands (Chambers))

to which in respect of music we can look back with unmingled
complacency. In the last 25 years of Elizabeth's reign
England was not only equal to any other country in the
world but ^{let her seal on} ~~marked~~ a great epoch of musical art
with her seal. And the war was so strong that
it lasted on, even though James I. ~~the~~ was her successor.
The immediate origin
of the 16th Century. The medieval form of art in England
and actual beginnings of the medieval form of art in England
is a subject of dispute; & I don't know how the
"the settled". We know of the growth of singing for
king's part music among cultivated & intelligent people;
we know that the art was real & real report.
But I believe we do not come upon printed proof
of the recognition of the medieval title rather late in the
century. Some secular works apparently like our
friends the Reverend Canon one published with some
composition by Ypckyn de Wode in 1530 - a "in
the year of the rule of women"
one written by Fayrfax & Taverner. That part
of important composer William Byrd made his first

The very year of the Armada!

Byrd -

Henry VII. 1485 - 1509.

" viii 1549. - ~~Sept~~ 1547 mar 1535.

Edward VI 1547. 552.

May 1553. 1539.
(Loss of Calais 1558)
Bacon.
Morton.
Shakespeare.
M... (May Street 1587)

1559 - - 1603.

Damie . 1603 . - 1625 .

(¹⁶⁰⁵ -)
30 yrs or began 1618)

Charles 1625 + 1649 -

Nicholas Yonge.

History from a contemporary
document.

(The Yang was probably
~~the one who was~~
a singing man at
St Pauls -
+ 1609.)

"In Elizabeth's time none

Call pretend to a liberal education
who had not made such progress in
knowledge as to be able to sing his part
at sight; & it was usual when
ladies and gentlemen met for Medical
books to be laid before them, and
every one to sing their part.
My father's father (father of the

with several songs of the kind as are collected in
appearance ~~with~~ a collection of "Balm sweets & songs of Lullam" (5)
and Piety in 1588. But it was not in this work either

that the word Madrigal seems to have first made its appearance
in England. but in a collection of Italian Madrigals translated
into English for English use by ~~a singing man of St. Pauls~~
~~the study~~ by name Nicholas Yonge. In this collection

Nicholas Yonge appended an Epistle dedicatory. Some of which
is worth reading ^{and throws light on the situation of the day} ~~is~~ Since I first began
to keep house in this city it hath been no small comfort
unto me, that a great number of gentlemen and merchants
of good account have taken in good part such entertainment
of pleasure as my poor ability was able to afford them
both by the service of Music daily in my house, & by
furnishing them with books of that kind yearly sent me
out of Italy & other places, which being for the most
part Italian songs are for sweetness of voice very well
liked of all ~~sorts~~ but most is account with them
that understand the language. And albeit there be some
English songs lately set forth by a great Master of Music
which for a sweetness may content the most curious
yet because they are not many in Number, more delightful

Young's Spectra -

with variety, have wished for more of the same sort; for whose
cause chiefly I endeavored to get into my hands all such English
Imps as were praise-worthy, & amongst others I had the
help to find in the hands of some of my good friends certain
Italian Madrigals, translated, most of them, five years
ago by a gentleman for his private delight - & in
finding the same singularly well liked not only
of those for whom came - I gathered them, but of many shelves
of gentlemen & other great musicians - & in the
course of his lengthy & in which sentences - which
verses are sufficiently lucid to give us the idea that
English men of cultivation & a certain well being had taken
Russet & Madrigals as the kindred form of art in the
last 25 years of the 17th century. - George seems
to have been the first who brought to print a collection
in which the term Madrigal actually appears. Of this
we have proof positive; & it is sufficient to indicate the
state of the public mind towards the branch of art. Of
the things which led to it as I cannot speak so surely.
And I feel just a little hesitant in giving the example

Edwards

Musica
Trans alpine

Byrd
Vergil

of the well known & extremely beautiful madrigal attributed
to Richard Edwards "In going to my ~~last~~ bed." Edwards
was born 1523 in Somerset - ~~where~~ was a scholar of Corpus
a Master of the Children of the Chapel Royal ~~from~~ 1563.
at Oxford in 1540 in ~~the~~ undoubtedly wrote the words of the Long
poem, the first verse of which is applied to the well known
Madrigal; & as Edwards died in 1566 the Music of
it is less, ~~indicated~~ indicates a high cultivation of this form
of art more than 20 years before we meet with it in
print.

To return to Mich. de Young & the previous year 1508. The
collection was called Don Mencia Transalpina, & contained
a noble lot of works by Palestrina, Philippe del Monte,
Marcello, Lasso, Feretti, Grevi and others -
& of one Englishman - the poet William Byrd.
His Madrigal is described as the first & second part
of a virginelle made by M^r Byrd upon two
stranger. ~~Arists~~ brought to speak English with the
rest. As that Bird was the first Englishman to appear
in print as a composer of Madrigals so called -

Rapid
extension
of the publication
of the Magazine

Byrd
again

Byrd brings in the 8th
intellectual order of Americans
with a taste for artistic
habits.

A great number ^{one} of Boyle followed in 1589, in a collection
of his secular & sacred works, & two more by him in
1590 is a new collection of Italian Madrigals - Mostly by
Mancuzio which was bought at by Thomas Watte &
imprinted at the house of Este.

Boyle was born about 1538, & lived till 1623; & was
one of the earliest first rate Masters. "He was bred up
to Music under J. Dallis. - was against of Lincoln in 1563.
Remained Against of the Chapel Royal with Dallis - although
he was several times summoned for recusancy, & was
~~actually~~ actually in the list of Catholic recusants.
Elizabeth granted to him & Dallis a license for printing &
selling music. - He enjoyed a very great reputation
in his time - & was a man of great skill & force.
His Music is dignified & masculine. & as Packer
says in his Compleat Gentleman - 1622, "Music of
Italy & best I esteem I prefer above all other our
Phonice Mr William Byrd whom in that kind I
know not of any other may equal. I am sure none
may ~~equal~~ equal - His Consorts have as also his productions

Middle in Lloyd

Morley Ballet combines some
of the best qualities of the pedagogical
school with the lively movement
of the Ballet.

Practical
with practical Mus. etc.
1891

Morley.



2 Morley. born about
middle of 16th cent.
was a pupil of Byrd's -
Died at Oxford 1588 -
Became a gentleman of the Chapel Royal -
Pensions and was
introduction to practical
Mus in 1597 -
Lapsed & was dead 1614

Morley was altogether a man of
marks & deserves more notice.
Wrote about songs as well as church
music. I.e. He was a lover & his
lover in Chappell in his - Editor of many
collections including the famous Triumphs
of Oriana. His Practical
introduction one of the most important
books of his time. The post-graduate
treatise on Modern Music pub. in England.

Weekes

Weekes nothing much is known
about - He describes himself as
Chief Organist at Winchester
and in 1602 he was
in Oxford in 1602

Wrote also Church Music &
several pieces
The Virgin's Vow
(The history of David)
was 1624

His father - Barnardus
Dorland V. Amsterdam 1562 - Italy - Denmark
Traveller & French - some say in life - Norway;
first rank of the latter part of his life
being a first class player
of Christian 10 of Denmark & part of
(the man who played in the service
30 years was)
Dorland died 1644

Dorland

an more Angelical & Divine, & being himself naturally
disposed to purity & piety his vein is not so much
for light Madrigals, & Canzonets. Yet his Virginals &
some others of his first set cannot be numbered by the
best Italian of them all. The publication here printed
first ~~was~~ was followed rapidly - A second Thomas Morley
Canzonets - little short songs for 3 voices came out in
1593. Madrigals by him in 1594. His Ballets
in 1595 - in the manner of pastels - & in
some way, surpassing him. In 1597 Thomas Weelke
by him is - 1595. Thomas Weelke
made his appearance with some first rate Madrigals
& in the same year a new set of the Musica
Universalline containing among other things the fine
Madrigals by Core "Guthrie" which is still
among the most famous & popular. & several
other publications - Amongst them one of great
importance that of Dowland First Booke of songs.

John Munday	Sing. & psalm	1594
George Kirbye	1 st of Madrigals	1597.
Peter Darnley	Canzonets etc	1598.
John Darnley	9 th of English Madrigals	1599.
Michael Comdick	Hyems & v. r. n.	1599.
Philip Rosseter	Allegro	1601
Robert Carleton	Madrigals	1601

Willye's life & circumstances are
 totally unknown. The publication
 of the various works, beginning
 with the first set of Madrigals
 and ending with his contribution to
 Legation's *Leaves or Lamentations* of
 a sorrowful soul in 1614
 forms the same history of what is
 known of his life. except the fact
 that he dates his first set of Madrigals
 from another time.

About Bennett's writings see below

Bennett's list of works
 1. The first set of Madrigals
 2. The second set of Madrigals
 3. The third set of Madrigals
 4. The fourth set of Madrigals
 5. The fifth set of Madrigals
 6. The sixth set of Madrigals
 7. The seventh set of Madrigals
 8. The eighth set of Madrigals
 9. The ninth set of Madrigals
 10. The tenth set of Madrigals
 11. The eleventh set of Madrigals
 12. The twelfth set of Madrigals
 13. The thirteenth set of Madrigals
 14. The fourteenth set of Madrigals
 15. The fifteenth set of Madrigals
 16. The sixteenth set of Madrigals
 17. The seventeenth set of Madrigals
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 40. The fortieth set of Madrigals
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 96. The ninety-sixth set of Madrigals
 97. The ninety-seventh set of Madrigals
 98. The ninety-eighth set of Madrigals
 99. The ninety-ninth set of Madrigals
 100. The hundredth set of Madrigals

Willye

John Bennett.
 Poet

Bennett

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 100. The hundredth set of Madrigals

or series of four parts — with Dedications of the date —
of which I shall have to speak next time.
Next year 1598 appeared the first set of one of the
greatest of Madrigal writers John Wilbye. who devoted
himself exclusively to the department of art, & showed
it in some of its very highest phases. His second
set was published in 1600 & it is from this set I propose
~~Bennet made his first appearance in 1599.~~

Let me give you an illustration, as representing our greatest
English master of Madrigal, in one of his largest &
richest examples.

The activity of our Musicians at this time is really
amazing as it also the uniform high standard of
quality of their compositions. Bennet made his
appearance first in 1599. & 1600 appeared that
famous collection the Triumphs of Oriana. A collection
of Madrigals by the most distinguished Madrigal
writers of the time made in Honour of Queen Elizabeth.
Unlike the profuse outpouring of our modern School years
many of these were of the highest merit & of

Label 7 ~~to be used~~

El Triunfo de Don

of the ...
of the ...
at the ...
better Don

...

There will ... the ...
development ...
for ...
has ...

Bateson

... all ...
... and ...
... they ...
... of ...
... they ...
... and ...
... and ...
... and ...

W.H. ...

instance Welles' "a Verta was", a Bennett's famous "
"All creatures now", a Wilkes "Lady Diana". In this
most admirable Medical intended for the same Collection
arrived too late that was Bateson's, "The Oriana walked
to take the age" - which was published later in
a set of Bateson's which came out in 1604.
like so many of ^{our} great Medical writers next to nothing is
known of Bateson. He is known to have been Organist
of Chester Cathedral from 1599 to 1611 and after that
to have been organist of Dublin Cathedral. Otherwise he is
claiming to be a person of affairs in all the opportunities of
wasting our interests over matters which are irrelevant.
It is however worth while to point out the wide spread
of the Medical waste, when one of the best Master Welles
is of Worcester & Bateson of Chester or Dublin:
The publication of Medical ^{& medical forms of art} ^{was} ^{properly} far a
into the 17th century. It is not worth while to
follow it in detail. Wilkes brought out a second
most important set in 1609, which was by no
means inferior to the first, though it is difficult to see the

Campfire

P. Salmons . 6. Cambridge 1583

(Note the crisis of London
Medieval -)

Organization (Chapel Royal 1604 .

Feastivals 1610 . Parliament 1610 .

1612 . Medals .

Contributed 2 pieces to Lightness

Then - Lamentation of a daughter died - 1614

1622 Death of Maria .

1623 Organization of Westminster Abbey .

1625 went to Canterbury for the marriage of Charles .

in 1625 smallpox & died on June 5 .

Elizabeth + 1603

James + 1603

Failure of ... 1627

... of ... 1628

...

Stan 7

1st May 1627

Among the sources of the abundance of Medieval form .
on one side the development of large churches with

accompaniment - on the other the development
of solo singing . The latter form is more
of the transition of the Medieval style into

condition, such as we find it in the works of

Lotto (1667 - 1740) Stadler

an animal at which show off large masses of voice ; &

are therefore - - - - - leaders, but of less intimate expressive style .

with much less display of detail . The piece represents the

Dowland brought at more sets at different times, & ne^r
of the greatest of not the very greatest of all English composers
of Orlando lillom brought out his set in 1612.

John Ward brought out ^{a most important} ~~many sets at times~~
in 1613 - Bateon a second (as Orland

~~truly first~~ in 1618 - & to it goes in to
of Duller in 1618 -

Pilkington in 1624 & Hiltor with his 'fala' in 1627.

That actually comes in into Charles 1st reign -
of these many masters attention is necessarily drawn
to the stars of first magnitude; ~~in their~~ who have their artistic
individuality, & a division more in marking the just epoch

of English art. First of these comes Villye whose
work is characterized by a brightness & a mastery of
form & detail, & a scope of development which
in the whole exceeds that of any other masters.

As our foremost representative of this style to
our divine illustrations.
Ch is - with expression of a gay playfulness -
turning also. From 1st July 1629

influence of female solo singing,
or the development of harmonic form
of the instrumental kind.

May 1 - 1905

Vesta goddess of the "hearth" -
Aeneas brought her fire (which
was kept continually burning) from
Troy along with the images of the Penates.
The hearth was its own place in every
household - But her temple
was in the Forum at Rome & she
was attended by the Vestal Virgins.
Latomus was a mountain in Greece, the
traditional scene of the long meeting of
Dionysus (as dancer - Silenus) & 3
Corymbians.

~~The least~~ 'Honey Sucking bee' a specimen of a Medley
on the largest scale -

Distribution of parts - Brilliant upon expressions
of "But if on flaming dart - the exquisite elation
& sweetness of the end -

Wielke runs Wilde land - his first Medley
is in the Triumph of Drama - Possibly the very
first Medley in existence - Richness of tone -
& something warmer in the coloring than Wilde.
Charming conceits - his known do not strike me
as so coldly anteposed as they do ^{some times} in the Pigeon
poetry. "But two of two" "None of them?"

"Leaving their bidders" The great wheel like
The ether machine. The ethereal fly wheel of
some celestially contrived machine, gathering
force as it rolls along, is a sort of idealisation
of the words which makes them, as a poem

Easter term - 80

At the R.C.M. 1st lecture on
English Literature (had music)

we had as illustrations

(a) an extract from the Jay's farm Press.

10/ Henry VIII "Pastime with good company"

Chaucer "I'm going to my naked bed"

at the 2nd lecture we had

Byrd's "When the bright sun with his beams hit"

Wilde's "Then I'll be my Chorus"

"Sweet hanging arches"

Walker's "A vista on from London Hill descending"

"Silent Swans"

Fillmore

Dowland's

Mozart's

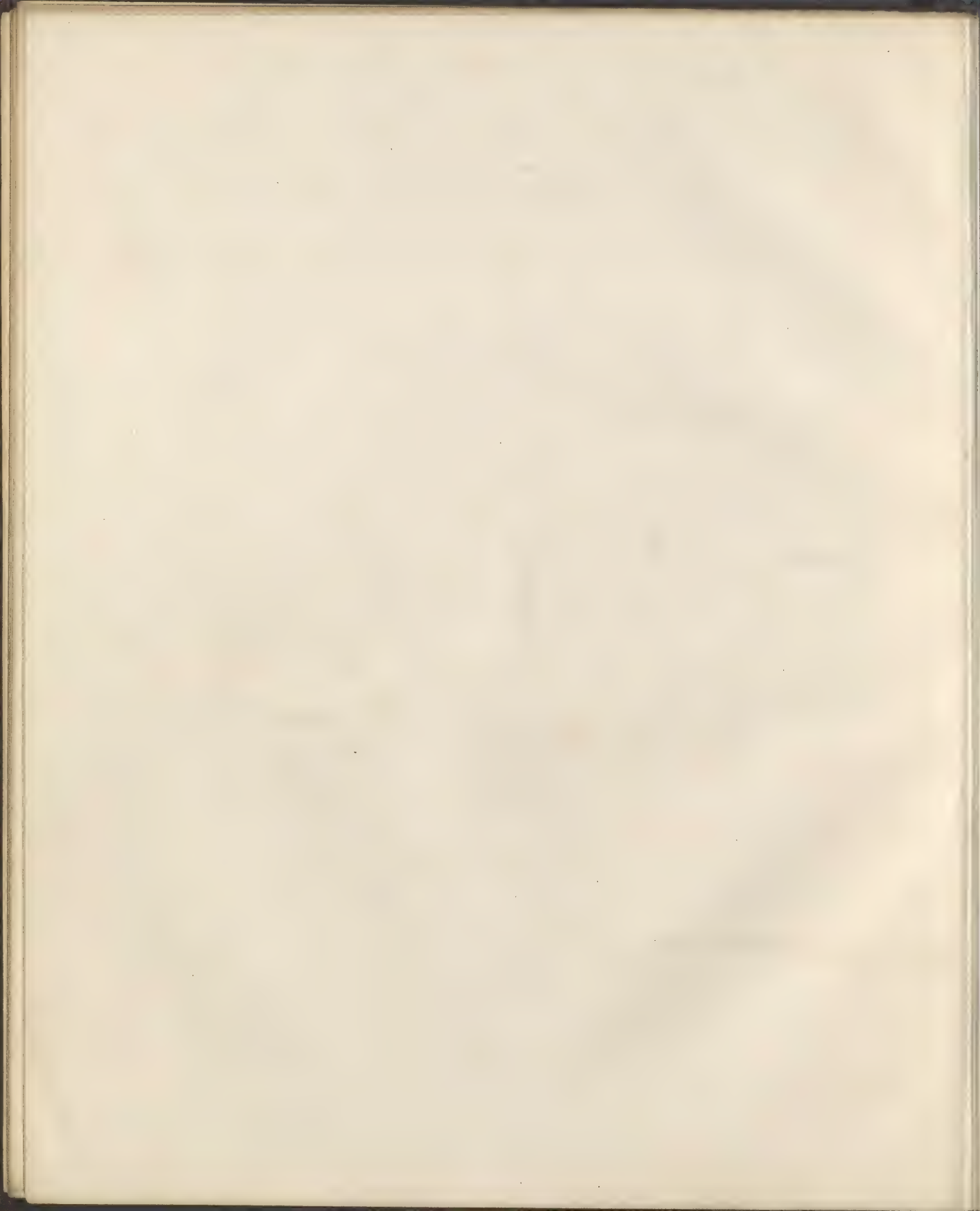
Arise about love

"In the month of May"

enthusiasm, which we might perhaps realize
if we had lived in the reign of Elizabeth, & managed
to look upon her as the presiding deity of a ^{gilded spirit} ~~truly~~ ^{truly} ~~truly~~
truly sublime & spiritual age. Walker's mastery
of the resources of the particular class of prose effect
is truly wonderful. The ~~fact~~ ^{fact} for instance of the
beginning the way in which the overlapping rises
of the ^{different} ^{successive} ~~notes~~ ^{notes} ~~the~~
same & in rising expanse to the opening. The double
drop to lesser volume of sound. The beautifully
rich fulness of the sound in the choral passages
in the middle of the masterly involution of
the voices at the conclusion, with one of the
finest examples of ^{in existence} ~~the~~ ^{the} application of a technical
device at the end. (The argumentation of the bass)
of the quaint, ingenious and lively morley the
sometimes merry after Melancholy Bennett &

^{& ingenious}
the masterly, Bataillon I must pass with no more
than mention. For now I must come to some
of the things which affected the condition of the hand
of art & showed how the world was going even
long before the end came.

Medieval Caricatured in nature, & always opposed
to a more minor thread which still represented
the promise of the idealized modes. But business
was beginning to invade the promise of the highest class
of serious art. The delight of sweet & refined
harmonies led by the end of the ~~last~~ century became
familiar; especially in the lighter branches; such
as Ballets - Fables & such forms of art. ~~And~~
~~people talked of them~~ And by degrees a form came
about which combined some of the most beautiful
qualities of the first rate Medieval with a perfect
blend of Art. A thing which followed the highest



line of the poem set — ~~and~~ with a literally clear tone,
but such treatment of the Love issues a state far from
independence — individuality similar to the Medieval.
Of this form of art it fell to Scotland to be the
first great representative. It is possible that his
avocation as a late layman may have had something to
do with it; for such a form of art must have
given him a view rather different from that of the old
church writers, — made him study effect from a
different point of view. His first book of Angels
came out early — the flood of the English Medieval
movement. — 1577. — a most lovely contribution
to Devotional art — a ~~first~~ very unique. The time
is often clear enough, but — harmonizing voices are far
from merely doubling accompaniment. My hand is much
independence — as — subtle control that it won't
allow more than opinion for a taste or feeling of one
page for another to produce their due effect.

What is the life? -
You must be master of yourself

One nation spends the time to
when it is in danger of the country

Heaven the judgment shall be
That is a man with his heart and mind

One year that he is for the day, one
One like a man cannot be a day

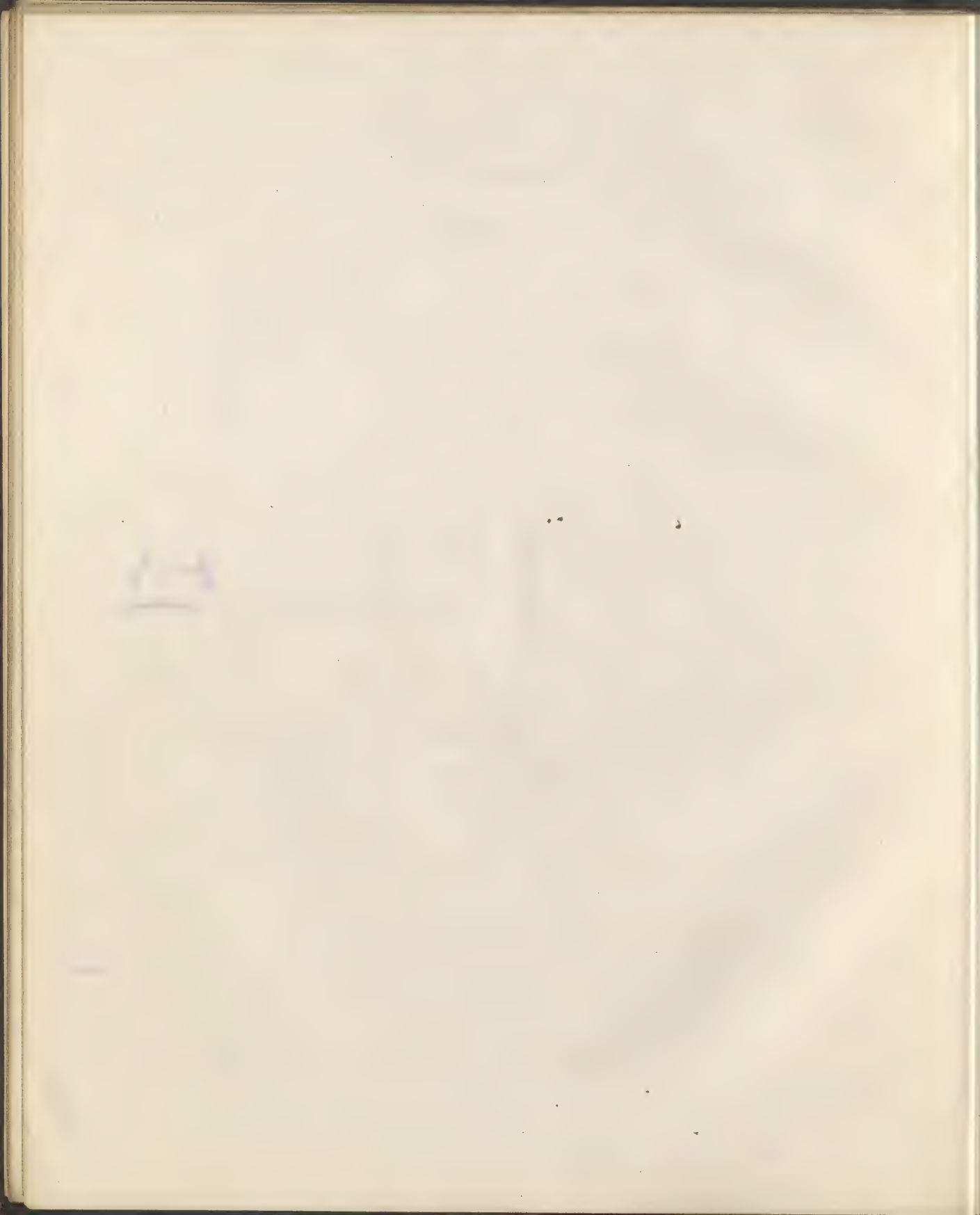
Then man is a player to a life

Only die in earnest - That is a joke

In Ireland in get passion, direct pathness, delicacy
of sentiment, a refinement of expression -
This movement towards definite time finds its expression
in the range of actual Madrigal in the hands of the
great master of polyphonic Irish Orchestral pillows : who
stands as the last for authentic representation of the old
great school of polyphonic music. to Born 1583 - d. 1625.

In the most part pillows madrigal as some, perhaps
masterly 2 voices; & quite after the ideal polyphonic model -
But one, & that his most familiar one, is purely an
exquisite contrived time, with the harmony worked by
extremely contrapuntal voice parts. The Silver Swan

and this indicate the way in which the world was
going : a transition to other masters : & other
interests - views of art. One when one great
representative pillow was lost - by 16, the death
of the polyphonic school had been long in Italy.



Our harmonic music had its rise in curious speculative
beginnings. The idea of developing from a high art
point of view a new application of Music to
poetry was at the bottom of it. Its promoters
were poets, painters, singers & Composers & 2
their idea was to develop the possibilities of solo singing
of solo declamation, by adding simple chords to support
a voice either declaiming or singing something of the nature
of an air, or solo, or recitative.

Change in point of view. Chords & figures.

Tightly called "More Musicals".

Peri. Indices. Canaliculi. Orations. Marked
plunged at once into an infantile stage. They left the
planes of a mature form of art of the most perfect description
for an experiment. And for the vast part? a certainty
they floundered in ~~the most childish~~ ^{the most} ~~immature~~ helplessness, driving
hither & thither; guessing & experimenting - sometimes
writing pure falsehood & sometimes sticking on a noble

use of Instruments

presented in

1881

x the above

of one

hypothesis

in the end

new principle

of form

achievement or a valuable artistic discovery. One of their
severest ^{puzzles} ~~crises~~ was what to do with their instrument. They
were evidently delighted with the effect they produced - but
more because it was new than because they could
deal with them Musically. The ^{mere} use of instruments
shows them away from the path they had been accustomed to,
- disrupted ^{the independent} - new developments Musical form, of which
known they had as yet no clear conception. The
absence of words & of the individuality of the singers
made them feel ^{instantly} that a new kind of form was necessary;
a for this, a new distinction ^{& classification} ~~of~~ ^{of} ~~chords~~ ^{chords} was
indispensable. There was the impulse to occupy the
hands of composers. And the nature of their work
took them far away from the style of the old Church
Music. The effort to get form by classifying chords
at once put an end to the old system of the
grades - for it forced them to regard Music in blocks
instead of lines. And the matter for them

very pernicious on voice writing - & it is curious
to note that when the Contrapuntal style of voice writing
was revived, it no longer retained its human
character, but the voice parts ~~became~~^{appeared} little better
than instrumental parts in disguise.

The business, however, which most attracted composers
for some time was the application of Music for the
Purposes of the stage. The ~~earliest~~ most

important representative of this line of art was
Monteverde - a man of remarkable genius, with
a strong passion for experiment & revolutionizing,
& more boldness of disposition than discretion.

Brought up in Church surroundings. But took to
Experimenting. Mainly a dramatic composer
with ~~few~~ some periods for producing not new
instrumental effects. Abandoned all rules & regulations

Keep you

of Ope

—

at Mantua first.

Arianna probably 1607.

Orfeo 1608 .
number of instruments

Maestro di Capella at

Venice in 1613 .

Opera first used

to be first court occasion .

Opening of public opera houses at Venice 1637.

Ferrari & Manelli . ~~at~~ San Cassiano . 2nd 1637 .

another in 1641 - a before the end of the century there were 11 .

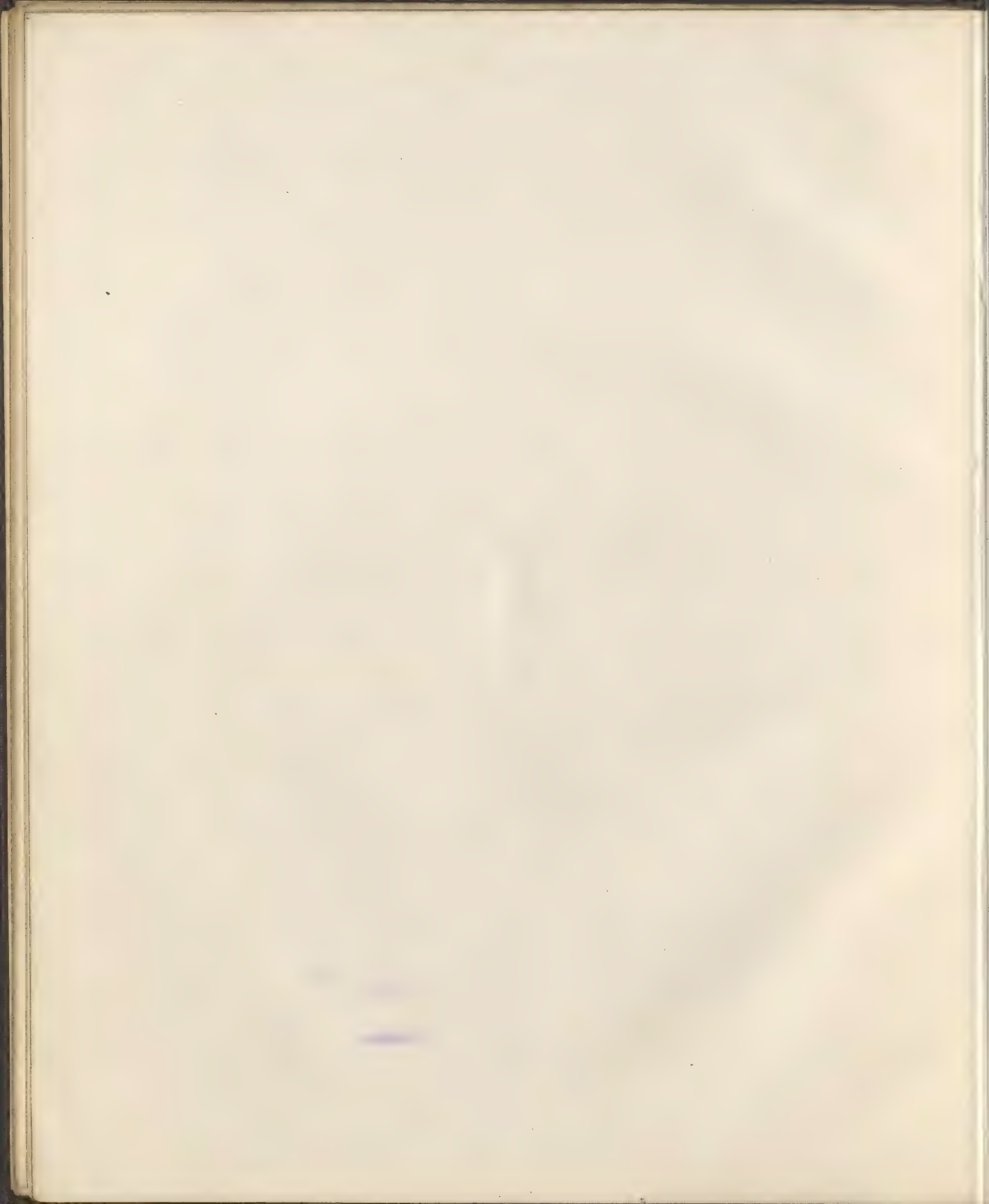
Caralli : 1599 , 1676 . note 40 years in 25 years .

Cesti . 1620 . 1669

Carissimi . Oratorios .

Back to Monteverdi & describe the Madrigal -

General tendencies of art ~~to~~ ^{deal with} things on a
large scale . Instead of the delicate, smaller



intimate
~~limited~~ kind of art. Music began to be
treated on a grand ^{scale}. Bolder &
wider effects. They began to by -
paint with a very big brush, & by
degrees least the usefulness of artifice as
well as of art. ^{2nd part} ~~the~~ ^{about the same value} ~~work~~ on to

portion shoddy, & art. went through one
dreary stage when the ~~whole object of~~ most
successful composers were those who could talk
least sense with the most display, & the
demon of superficiality, vanity & sham talent
dwelt there, & now more to be expelled
But Medals & are to be given



to make the change.

In the first place the

new development of ^{modern} passionate expression was like the

opening of the door of the Venus bay. The quiet
reflexive mood of such earlier music had no place

now to return. Those who had tasted of

the pink had could never forget it, & how can

much they might pretend that they could abstract
themselves from modern conditions, ~~since~~ the science is impossible

to maintain - & some expression also of the time

Modernism is born - ordinary is dead - & the

we see the man unmasked - he was only

disguising after all, & we don't believe him.

Music is so subtle to be transplanted so. Its character

depends on millions of conditions social & otherwise.

In the cultivation of an art like the Modernism in social life

must have a special art. There must be a special effort.

who like to sing together, & take a real serious
interest in what is going on & help it to grow. There
must be the mood in public taste. The poetical
sentiment & the demand after things must
emerge. Musical art which has all the cachet
of its time is simply wrought.

Little a type of the larger & more
type of writing -

Born as late as 1667. Venice.
Wrote Opera seria. Madrigals published 1705.
Organist of St Mark 1692. Church Music died 1740.
These choral development like our Bach

Chorus. ~~from~~
Celebrated Madrigal Spirto di Dio for the
Dog's espousal of the Adriatic. performed in
the Boncentros in 1736.
Basso continuo. Why was from the first set 1705. It was later
revised.

1448
1760

